

manuscripts



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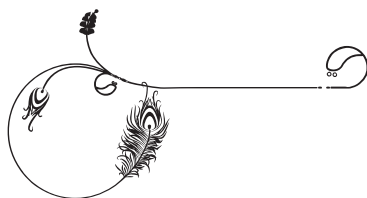
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ADVISOR'S NOTE



The bookshelf next to my desk holds the *Manuscripts* archive. The shelves hold a copy of every issue, dating back to 1938. It's a kind of timeline. I used to look at it and think: Over seventy-five years of history, one leaky roof away from total obliteration.

I don't worry about that so much anymore, because the entire backlist is being digitized by the Butler library and will be made available online—for free, for all—through their Digital Commons initiative. And this is only one of several recent changes for the magazine. Another is the sheer size of this volume. What you hold in your hand is not only the finest work of undergraduate writers and artists, it's also the biggest issue of *Manuscripts* to date.

In part, that's because we've cast a wider net. Historically, we've only considered work from Butler undergraduates, but this year the editors decided to accept submissions from any undergraduate enrolled in an Indiana college or university.

This was also the first year for a story contest, judged by a writer of national prominence. The judge this year was Lois Lowry, author of *The Giver* and many other books. Every story submitted to the magazine was eligible for the contest, and Lowry selected the winner in collaboration with the magazine's staff.

Interviews are another new feature. This issue features conversations with the poet Maurice Manning, novelist NoViolet Bulawayo, and prose writer and literary trickster Michael Martone. Incidentally, Martone was a frequent contributor to *Manuscripts* when he was an undergrad at Butler. The circle completes itself.

So, a big magazine, and big improvements. Credit goes to *Manuscripts* staff, an energetic and dedicated crew. This magazine is student-driven, from selection through design. In the driver's seat is Emily Yoo, Editor-in-Chief. What can I say about Yoo? She's a music major who knows literature. She's got the big-picture vision to guide a magazine and its staff of thirty students, and the attention to detail to put together a polished issue. Yoo's got game.

I call her Yoo, because the other editor is also named Emily. Emily Farrer (pronounced *Fair* in an unfair trick on anyone trying to sound out her name) is the Associate Editor. Like Yoo, Farrer is a music major who loves the Lit, and she demonstrates the kind of initiative and forward thinking that will lead to more big changes in the near future for *Manuscripts*.

So thank you, Yoo & Farrer, for your brilliant work and leadership. Thanks also to the English Department, and the chair, Dr. Levy, for support both financial and moral. Thank you to Sarah Wilson for teaching the editors the practical art of design and layout. The final note of appreciation goes to you, the reader. Art—whether literary or visual or any other form—is a transaction. It takes a creator and a viewer to complete the transaction. Without you, there is no magazine. Thanks for making this art happen.

Bryan Furuness

Faculty Advisor

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